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of the United States, and the selection of artists for the execution of the same, and generally to advise upon questions of art when required by the President or by any committee of either house of Congress. It shall, furthermore, have authority to decide upon the location of statues and monuments in the streets and public squares of the District of Columbia. To cover expenses incident to meetings and clerical service an annual appropriation not exceeding \$6,000 is made.

This gives considerable latitude, and if the Commission is wisely chosen its influence might be great. It has, however, it will be noted, little or no authority, and its advice may or may not be followed at pleasure. If such a commission is formed with the honest desire of seeking guidance all will be well, but if not, it would be worse than profitless. It is to be taken for granted, though, that a commission created by Congress and appointed by the President would be duly authorized and loyally upheld. But as yet the commission is not an accomplished fact. The bill passed by the House of Representatives is under consideration by the Senate and if amended must be returned for further action. Many changes may be made and some months pass before its fate is determined. Meanwhile attention may be called to the fact that the need inspiring this proposed act is felt in other parts of the country, Washington not having the monopoly of artistic aberrations. Not long ago Illinois established a State Art Commission; within the last few weeks a bill with this object in view has been introduced into the Legislature of Massachusetts; and, according to report, Philadelphia, Buffalo, and other cities are urging the appointment of authorized Art Commissions.

NEW PUBLIC COLLECTIONS

That a vital interest in art is today awakening in America none can doubt who has, for even the past few months, watched the current of activity. North, south, east, and west evidence of increas-

ing appreciation and desire for knowledge have been demonstrated. The American Federation of Arts, in December, assembled and sent to Fort Worth, Texas, an exhibition of forty or more paintings by prominent American artists which was set forth in the Public Library of that town. Over five thousand persons visited this exhibition; one picture, a marine by Paul Dougherty, was purchased for a permanent public collection, and an art association was formed by representatives of four Texas cities with the purpose of co-operating in the future in obtaining similar exhibits. The pictures shown in Fort Worth were sent, the latter part of January, to New Orleans, where, for a fortnight, they were shown in the Newcomb College Art Gallery in connection with the annual exhibition of the New Orleans Art Association. There, again, a purchase was made for a permanent collection, the choice in this instance being Robert Henri's painting "A Spanish Gipsy Girl," and on the last day of the exhibition a public-spirited citizen gave \$150,000 for the erection of a public art gallery, the city furnishing the site. From New Orleans some of these pictures were sent to St. Paul, where, supplemented by others, they were set forth under the auspices of the Minnesota State Art Association, which will send them on to Minneapolis and New Ulm, in which cities effort is likewise being made to assemble permanent collections. And what is more, these are not isolated instances. Meadville, Pennsylvania, is accumulating an excellent collection by making purchases from year to year. Five cities of Indiana are doing the same thing, selecting from a traveling exhibit, organized by Mrs. M. F. Johnston. Watertown, New York, set an example some years ago; Denver, Colorado, has an Artists' Club which spends \$1,000 a year in a purchase; cities in the south are seeking exhibitions and guaranteeing their cost. And it is interesting to observe that in many instances the Public Libraries are providing the exhibition galleries and serving as distributing centers, bringing about an alliance of art and literature which is bound to be beneficial.